

N<sup>o</sup> 18

# SONGS WITHOUT WORDS

( LIEDER OHNE WORTE )

for the



Composed by

## CHARLES OBERTHÜR.

- |   |                               |                                |      |
|---|-------------------------------|--------------------------------|------|
| 1. DANS CES INSTANTS OU LE COEUR PENSE                    | { THREE SONGS WITHOUT WORDS } | OP. 24 IN A FLAT               | 2/ = |
| 2. ICH DENKE DEIN, WENN DURCH DEN HAIN                    |                               | OP. 24 IN G FLAT               | 2/ = |
| 3. EILENDE WOLKEN, SEGLER DER LÜFTE                       |                               | OP. 24 IN A FLAT               | 2/ = |
| <i>Dedicated to The Hon<sup>ble</sup> Caroline Leigh.</i> |                               |                                |      |
| 4. EMELINA  | { REVERIES MUSICALES }        | OP. 32 IN G MINOR              | 1/ = |
| 5. SELIGE TAGE  |                               | OP. 32 IN B FLAT               | 1/ = |
| 6. NACHGEFÜHL   |                               | OP. 32 IN G MINOR              | 1/ = |
| <i>Dedicated to Madame E. Brauchle.</i>                   |                               |                                |      |
| 7. ADIEU, CHARMANT PAYS DE FRANCE                         | { SOUVENIRS D'UN VOYAGE }     | OP. 33 IN D FLAT               | 3/ = |
| 8. FOR I, METHINKS, TILL I GROW OLD                       |                               | OP. 33 IN G FLAT               | 3/ = |
| 9. L'AIR EST DOUX, LE CIEL EST BEAU                       |                               | OP. 33 IN E FLAT               | 2/6  |
| <i>Dedicated to Miss Sarah Davidson.</i>                  |                               |                                |      |
| 10. ANGE AUX YEUX BLEUS, PROTEGEZ MOI TOUJOURS            | { LES SOUPIRS }               | OP. 34 IN D FLAT               | 2/6  |
| 11. WE ROVE AMONG THE ROSES                               |                               | OP. 34 IN F                    | 2/6  |
| <i>Dedicated to M<sup>r</sup> Boleyn Reeves.</i>          |                               |                                |      |
| 12. AU BORD DU RHIN                                       | { 4 SONGS WITHOUT WORDS }     | OP. 44 IN G FLAT               | 2/ = |
| 13. AU BORD DE LA LAHN                                    |                               | OP. 44 IN A FLAT               | 2/6  |
| 14. AU BORD DE LA NAHE                                    |                               | OP. 44 IN A <sup>b</sup> MINOR | 2/ = |
| 15. AU BORD DU NECKAR                                     |                               | OP. 44 IN A FLAT               | 1/ = |
| <i>Dedicated to Madame Oberthür.</i>                      |                               |                                |      |
| 16. AUF LEICHTEM ZWEIG                                    | { TROIS ROMANCES }            | OP. 45 IN A FLAT               | 1/ = |
| 17. AH! BE NOT SAD  |                               | OP. 45 IN C FLAT               | 2/ = |
| 18. REMIND ME NOT   |                               | OP. 45 IN G FLAT               | 1/ = |
| <i>Dedicated to his young Pupil Miss Jane Carnegie.</i>   |                               |                                |      |

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HANOVER SQUARE.

HARP SOLO

OP. 25. BARCAROLLE, ADDIO, MIA VITA  
OP. 26. SOUVENIR DE LONDRES  
OP. 27. REMINISCENCES DES MOUSQUETAIRES  
OP. 28. BIJOU DE NABUCQ FANTAISIE

HARP & PIANO

OP. 1. MY HEARTS ON THE RHINE  
2. FROM THE ALPS THE HORN RESOUNDING  
3. WITH SWORD AT REST STANDARD BEARER  
OP. 48. GRAND DUC "LUCREZIA BORGIA"



# "REMINDE ME NOT"

EIGHTEENTH SONG WITHOUT WORDS.

COMPOSED BY

CHARLES OBERTHÜR.

MOTTO. Remind me not, remind me not  
Of those beloved, those vanished hours,  
When all my soul was given to thee.

BYRON.

ANDANTE  
MA NON  
TROPPO.

*Marcato bene la Melodia.*

*p e Legato.*

*Un Poco Animato.*

*mf*

(D<sup>b</sup>.)

(D<sup>b</sup>.)



Handwritten musical score for a piece in 3/4 time, marked *Tempo 1mo*. The score is written on two staves, Treble and Bass. The key signature is B-flat major (two flats). The piece begins with a forte (*sf*) dynamic and a *Legato* marking. The first staff features a melodic line with various fingerings (e.g., 2, 3, 4, 1, 2, 3, 4, 1, 2, 3) and a crescendo leading to a *sf* dynamic. The second staff features a bass line with a *sf* dynamic and a *Legato* marking. The piece concludes with a *p* dynamic and a *Legato* marking.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as accents (>) and a crescendo hairpin. A green handwritten number "4" is visible in the center of the page. The score is written on aged, slightly yellowed paper.

Handwritten musical score for "L'Espresso" by Franz Liszt. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is B-flat major (two flats). The tempo/mood is marked "p e Leggiero." (piano and light). The score includes various musical notations such as notes, rests, and dynamic markings. There are handwritten annotations in red and green ink, including a large red "C" and "B" in the upper left, and the number "32" in green in the center. The manuscript is on aged, slightly stained paper.

Handwritten musical score for "Perdendosi" by Franz Liszt. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The tempo/mood is marked "And.te". The score includes various musical notations such as triplets, slurs, and dynamic markings like "pp" (pianissimo). The piece concludes with the word "FINE." written in red ink. There are also some handwritten annotations in red ink, including a large "F" and some scribbles at the bottom right.



# A CATALOGUE OF HARP SOLOS.

*N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.*

**ALVARS, PARISH.**

1. Fantasia, dedicated to Thalberg. . . . . 5 0  
2. Introduction and variations on a favourite Air of Bellini. . . . . 4 0  
3. Marche favorite du Sultan . . . . . 2 6  
4. Twelve favourite airs . . . . . 3 0

**APTOMMAS.**

- WELSH MELODIES:**  
1. The rising of the sun. . . . . 2 6  
2. Of noble race was Shenkin . . . . . 2 6  
3. Ap Shenkin. . . . . 2 6  
4. Poor Mary Anne . . . . . 2 6  
5. Love's fascination . . . . . 2 6  
6. Sweet Richard . . . . . 2 6  
7. Aptommas's polka . . . . . 3 0

**BELLLOTTA, F.**

1. Galop brillant . . . . . 2 6  
2. Il trovatore. Fantaisie sur l'opéra de Verdi . . . . . 3 6

**BOCHSA, N. C.**

- LE MÉNÉSTREL ITALIEN.** Dix Morceaux, courts et brillants:  
1. Di Pescatore and Ama tua madre (Lucrezia). . . . . 2 6  
2. O divina Agnese (Beatrice di Tenda). . . . . 2 6  
3. Com'è bello (Lucrezia Borgia). . . . . 2 6  
4. Meco & Voga voga luna (La Straniera). . . . . 2 6  
5. March & Pas redoublé (Saffo). . . . . 2 6  
6. Voga, voga, & Sogno talor (Parisina). . . . . 2 6  
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini). . . . . 2 6  
8. Ah! tu sei (Parisina). . . . . 2 6  
9. Quanto è bello (L'elisire d'amore). . . . . 2 6  
10. Io l'udia (Torquato Tasso). . . . . 2 6

- Récréations pour les Harpistes de toutes les forces:**  
1. My own blue bell. . . . . 2 6  
2. The bridal ring. . . . . 2 6  
3. The Prince of Wales' march. . . . . 2 6  
4. March in the old Irish style. . . . . 2 6  
5. Souvenir à l'Ecosaise. . . . . 2 6  
6. The wild white rose. . . . . 2 6  
7. Rondo à la villageoise. . . . . 2 6  
8. L'invitation à la polka. . . . . 2 6  
9. Le moulinet. . . . . 2 6  
10. Welch polka. . . . . 2 6

- RELIQUES IRLANDAISES.** Favourite Irish airs in 3 books:  
1. Planxty Kelly and The old woman . . . . . 2 6  
2. Nancy Dawson and Savourneen Deelish. . . . . 2 6  
3. Sly Patrick and The Moreen . . . . . 2 6

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- A temple to friendship** (T. Moore). Variations . . . . . 3 0

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- Cease your funning.** (Variations as sung by Mrs. Salmon) . . . . . 2 6

- Grand military march** . . . . . 2 6

- Grand parade march** . . . . . 2 6

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- Petit souvenir** (Tyrolienne de Guillaume Tell) . . . . . 2 6

- Tartar divertimento** (introducing the Tartar drum) . . . . . 2 6

- The celebrated Rossini waltz** . . . . . 1 6

- The last new French march** . . . . . 2 6

- Weber's last waltz.** Grand and brilliant variations . . . . . 1 0

**CHATTERTON, FREDERICK.**

1. Amor! possente nome. Petite fantaisie . . . . . 3 0  
2. L'horloge des Tuileries. Petit amusement . . . . . 3 0  
3. Le carnaval de Venise. Morceau fantastique . . . . . 5 0  
4. The dawn of spring. Easter piece . . . . . 3 0

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- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement.** . . . . . 5 0

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2. Auld Robin Gray. Scotch melody. Transcribed . . . . . 3 0  
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4. Bardic relics, No. 2. Nos galan . . . . . 3 0  
5. Bardic relics, No. 3. Llandoverly and Serch hudol. . . . . 3 0  
6. Bardic relics, No. 4. Of noble race was Shenkin . . . . . 3 0  
7. Beauties of Irish melody. Savourneen Deelish and Kate Kearney . . . . . 3 0  
8. Bridal march . . . . . 2 6  
9. Chant des Croates (J. Blumenthal) . . . . . 3 0  
10. Don Pasquale. Fantasia . . . . . 3 0  
11. Gems of Irish melody, No. 1 . . . . . 2 0  
12. Gems of Irish melody, No. 2 . . . . . 2 0  
13. God save the Queen. Variations . . . . . 3 0  
14. Gondolier row. Variations . . . . . 3 0  
15. Grand American march . . . . . 2 6  
16. Il trovatore (The prison scene) . . . . . 3 0  
17. Kathleen Mavourneen and Dermot astore . . . . . 3 0  
18. L'elisire d'amore. Fantasia . . . . . 3 0  
19. La gitana. The new cachucha . . . . . 2 6  
20. Les noces. Fantasia, introducing Danish air . . . . . 3 0  
21. Relics of Wales (Three Welsh airs) . . . . . 3 0  
22. Rousseau's dream. Capriccio . . . . . 3 0  
23. The bloom is on the rye (Bishop) . . . . . 3 0  
24. The light of other days (Ralfé) . . . . . 3 0  
25. The old house at home (Loder) . . . . . 3 0  
26. Victoria march (introducing "The brave old oak") . . . . . 3 0

**CHIPP, T. P.**

1. I love but thee (T. Moore). Introduction and variations . . . . . 3 0

**DUSSEK, O. B.**

- THE HARPISST'S FRIEND.** A series of popular melodies:  
1. Merch Megan . . . . . 1 0  
2. The rising of the lark . . . . . 1 0  
3. March of the men of Harlech . . . . . 1 0  
4. Lilla's a lady . . . . . 1 0  
5. Savourneen Deelish . . . . . 1 0  
6. La rosa waltz . . . . . 1 0

**GODEFROID, FELIX.**

1. Lucrezia Borgia. Fantasia on Donizetti's opera . . . . . 4 0  
2. Norma. Fantasia on Bellini's opera . . . . . 4 0

**HOLST, GUSTAVUS VON.**

- "ETRENNES AUX DAMES."** Select airs, &c.:  
1. True love. German air . . . . . Keller 2 6  
2. Le vaillant troubadour . . . . . 2 6  
3. The farewell of Raoul de Coucy . . . . . Blangini 2 6  
4. Le départ du jeune Grec . . . . . 2 6  
5. Adolphe. German air . . . . . 2 6  
6. German Waltzes . . . . . 2 6  
7. Ye banks and braes o' bonny Doon . . . . . 2 6  
8. What beauties does Flora disclose. Scotch air and a Quick march . . . . . 2 6  
9. Stancio di pascolar. Venetian air . . . . . 2 6  
10. Di piacer (La gazza ladra) . . . . . 2 6

**HUNT, W. R.**

1. The blue bells of Scotland. Introduction and variations . . . . . 3 0

**LABARRE, THEODORE.**

1. Non più mesta. Fantasia on Rossini's air . . . . . 3 0  
2. The last rose of summer. Variations . . . . . 2 6  
3. There is no home like my own. Variations . . . . . 2 6

**MEYER, F. C.**

1. Auld Robin Gray. Divertimento . . . . . 3 0  
2. Mélange (introducing "My lodging" and "The rose-tree in full bearing") . . . . . 4 0

**OBERTHÜR, CHARLES.**

1. Op. 25. Addio, mia vita, addio! Barcarolle . . . . . 2 6  
2. Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original . . . . . 6 0  
3. Op. 27. Rémémorances des Mousquetaires. Fantasia on Halsey's opera . . . . . 3 0  
4. Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi . . . . . 7 0  
5. Op. 29. La mélancolie de F. Prume. Transcription . . . . . 2 6  
6. Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie . . . . . 5 0  
7. Op. 51. La belle Emmeline. Impromptu . . . . . 3 6

1. Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:  
2. La cascade . . . . . 3 6  
3. La coquette . . . . . 2 0  
4. La consolation . . . . . 3 0

1. Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:  
2. Adelaide . . . . . Beethoven 3 0  
3. The first violet . . . . . Mendelssohn 2 0  
4. Zuleika . . . . . Mendelssohn 2 0  
5. Cooling zephyrs . . . . . Schubert 2 0  
6. The huntsman, soldier, and sailor . . . . . Spohr 2 6  
7. A ride I once was taking (Trab, trab) . . . . . Kücken 3 0  
8. My harp now lies broken (Maid of Judah) . . . . . Kücken 3 0  
9. My heart's on the Rhine . . . . . Speyer 3 0  
10. From the Alp the horn resounding . . . . . Proch 2 6  
11. With sword at rest (The standard bearer) Lindpaintner 2 0  
12. When the swallows fly towards home (Agathe) . . . . . Abt 2 0  
13. Oh! wert thou mine for ever . . . . . Kücken 2 0

1. Op. 89. "HOMMAGE 1 SCHUBERT." Trois mélodies:  
2. Ye flow'rets that to me she gave . . . . . 1 6  
3. Praise of tears . . . . . 1 6  
4. Norman's Gesang . . . . . 1 6

1. Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:  
2. Streamlet cease . . . . . Curschmann 2 0  
3. Forth I roam . . . . . Kalliwoda 2 0  
4. If o'er the boundless sky . . . . . Molique 2 0

1. Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:  
2. Bâle . . . . . 3 6  
3. Zurich . . . . . 3 6  
4. St. Gallis . . . . . 3 6

1. Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:  
2. Grace . . . . . C. Mayer 2 6  
3. La fontaine . . . . . C. Mayer 3 0  
4. Si oiseau j'étais . . . . . A. Henselt 2 0

1. Op. 106. Three characteristic melodies:  
2. Wenn ich ein Vöglein wär . . . . . 3 0  
3. Lisle laute, lisle linde . . . . . 3 0  
4. Virgo Maria (O Sanctissima) . . . . . 3 0

1. Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:  
2. Repose . . . . . 2 0  
3. Sorrow and relief . . . . . 2 6  
4. Cradle song . . . . . 2 6

1. Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs) . . . . . 6 0

1. Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer . . . . . 2 6

1. Op. 121. Trois morceaux caractéristiques:  
2. La gitana . . . . . 3 0  
3. Mélodie mazurque . . . . . 3 0  
4. La gazelle . . . . . 3 0

1. Op. 127. Sacred melodies:  
2. Martin Luther's hymn . . . . . 2 6  
3. Old hundredth psalm . . . . . 2 6  
4. Before Jehovah's awful throne . . . . . 2 6  
5. Aims from "The creation" (Haydn) . . . . . 4 0  
6. Vital spark of heavenly flame . . . . . 2 6  
7. Agnus Dei (Mozart) . . . . . 2 6

1. Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):  
2. Nobles seigneurs. Cavatine du page . . . . . 2 0  
3. A ce mot tout s'anime. Air de Marguerite . . . . . 2 0

**OBERTHÜR, CHARLES—continued.**

1. Op. 129. "ÆOLIAN CHORDS." Three melodies:  
2. Gems of the crimson-coloured even . . . . . 2 0  
3. She was a creature strange as fair . . . . . 2 0  
4. 'Tis sweet when in the glowing west . . . . . 1 0

1. Op. 132. Nereides. Sketch . . . . . 3 0  
2. Op. 142. L'invitation del gondoliere. Sketch . . . . . 2 6  
3. Op. 144. Il trovatore. Fantasia on Verdi's opera . . . . . 4 0  
4. Op. 146. La traviata. Souvenir de l'opéra de Verdi . . . . . 2 6

1. Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed . . . . . each 2 6

1. Ah! che la morte . . . . . Trovatore  
2. Il balen del suo sorriso . . . . . Trovatore  
3. Si la stanchezza . . . . . Trovatore  
4. Stride la vampa . . . . . Trovatore  
5. La mia letizia . . . . . I Lombardi  
6. La donna è mobile . . . . . Rigoletto  
7. Parigi, o cara . . . . . Traviata  
8. Ah, fors'è lui . . . . . Traviata  
9. Di Provenza il mar . . . . . Traviata  
10. Libiamo (Brindisi) . . . . . Traviata  
11. Ernani involami . . . . . Ernani  
12. Va pensiero . . . . . Nabucco

1. Op. 158. "SEASIDE RAMBLES." Four musical sketches:  
2. Sea nymphs . . . . . 2 0  
3. Murmuring waves . . . . . 2 0  
4. My bark glides through the silver wave . . . . . 2 0  
5. Water sprites . . . . . 2 0

1. Op. 159. Andalusia. Bolero brillant . . . . . 4 0  
2. Op. 166. The keel row. Fantasia . . . . . 4 0  
3. Op. 167. Santa Lucia. Neapolitan air . . . . . 4 0  
4. Op. 170. Un ballo in maschera. Fantaisie . . . . . 4 0

1. Songs without words:  
2. Dans ces instants où l'âme pense . . . . . 2 0  
3. Ich denke jein, wenn durch den Hain der Nachtigallen . . . . . 2 0  
4. Eilende Wolken, Segler der Lüfte . . . . . 2 0  
5. Emeline . . . . . 1 0  
6. Seliège Tage . . . . . 1 0  
7. Nachgefühl . . . . . 1 0  
8. Adieu, charmant pays de France . . . . . 3 0  
9. For I, methinks, till I grow old . . . . . 3 0  
10. L'air est doux, le ciel est beau . . . . . 2 6  
11. Ange aux yeux bleus . . . . . 2 6  
12. We rove among the roses . . . . . 2 6  
13. Au bord du Rhin . . . . . 2 6  
14. Au bord de la Lahn . . . . . 2 6  
15. Au bord de la Nahe . . . . . 2 6  
16. Auf leichtem Zweig . . . . . 1 0  
17. Ah! he not sad . . . . . 1 0  
18. Remind me not . . . . . 1 0

1. "VOYAGE LYRIQUE." Twenty-four National Airs . . . . . each 3 0

1. Norway. . . . . 13. Romagna.  
2. Sweden. . . . . 14. Naples.  
3. Denmark. . . . . 15. Spain.  
4. Russia (God save the Emperor). . . . . 16. Portugal.  
5. Prussia. . . . . 17. Switzerland.  
6. Prussia. . . . . 18. France (La Marseillaise).  
7. Poland. . . . . 19. France (Les Girondins).  
8. Saxony. . . . . 20. Belgium.  
9. Bavaria. . . . . 21. Holland.  
10. Austria (Haydn's hymn). . . . . 22. England (Rule Britannia).  
11. Hungary. . . . . 23. America (Hail Columbia).  
12. Sardinia. . . . . 24. England (God save the Queen)

**STIEL, W. H.**

1. My lodging is on the cold ground (variations) . . . . . 1 0

**STREATHER, WILLIAM.**

1. Deh vieni alla finestra. Serenade from Don Juan . . . . . 2 0  
2. Home, sweet home, of Thalberg, transcribed . . . . . 1 0

**TAYLOR, GERHARD.**

1. Com'è gentil (Don Pasquale). Transcription . . . . . 2 0  
2. Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters) . . . . . 3 0  
3. Two favourite Irish melodies (Coolin and The minstrel boy). Variations . . . . . 1 0  
4. Rigoletto. Fantasia on Verdi's opera . . . . . 1 0

**THOMAS, JOHN.**

- WELSH MELODIES.** Transcribed:

1. The ash grove . . . . . 1 0  
2. The bells of Aberdovey . . . . . 3 0  
3. Sweet melody, sweet Richard . . . . . 3 0  
4. The rising of the sun . . . . . 3 0  
5. The march of the men of Harlech . . . . . 3 0  
6. Riding over the mountain (original melody by J. Thomas) . . . . . 3 0  
7. The plain of Rhuddlan . . . . . 3 0  
8. Love's fascination . . . . . 3 0  
9. The rising of the lark . . . . . 3 0  
10. The camp (Of noble race was Shenkin) . . . . . 3 0  
11. Megan's daughter . . . . . 3 0  
12. The minstrel's adieu to his native land (original melody by J. Thomas) . . . . . 3 0  
13. Watching the wheat . . . . . 3 0  
14. New year's eve . . . . . 3 0  
15. David of the white rock, or The dying bard to his harp . . . . . 3 0  
16. Over the stone . . . . . 3 0  
17. The miller's daughter . . . . . 3 0  
18. Come to battle . . . . . 3 0  
19. All through the night . . . . . 3 0  
20. The blackbird . . . . . 3 0  
21. The dawn of day . . . . . 3 0  
22. Britain's lament . . . . . 3 0  
23. Black Sir Harry . . . . . 3 0  
24. The departure of the king . . . . . 3 0

1. La source. Caprice of J. Blumenthal, transcribed . . . . . 4 0  
2. The harmonious blacksmith, of Händel, transcribed . . . . . 3 6

**WRIGHT, T. H.**

1. Caledonian Fantasia, introducing favourite Scotch melodies . . . . . 4 0  
2. Com'è gentil (Don Pasquale). Fantasia . . . . . 2 0  
3. Deh calma oh cielo (Otello). Transcription . . . . . 1 0  
4. Fra poco a me ricovero (Lucia). Arranged . . . . . 1 0